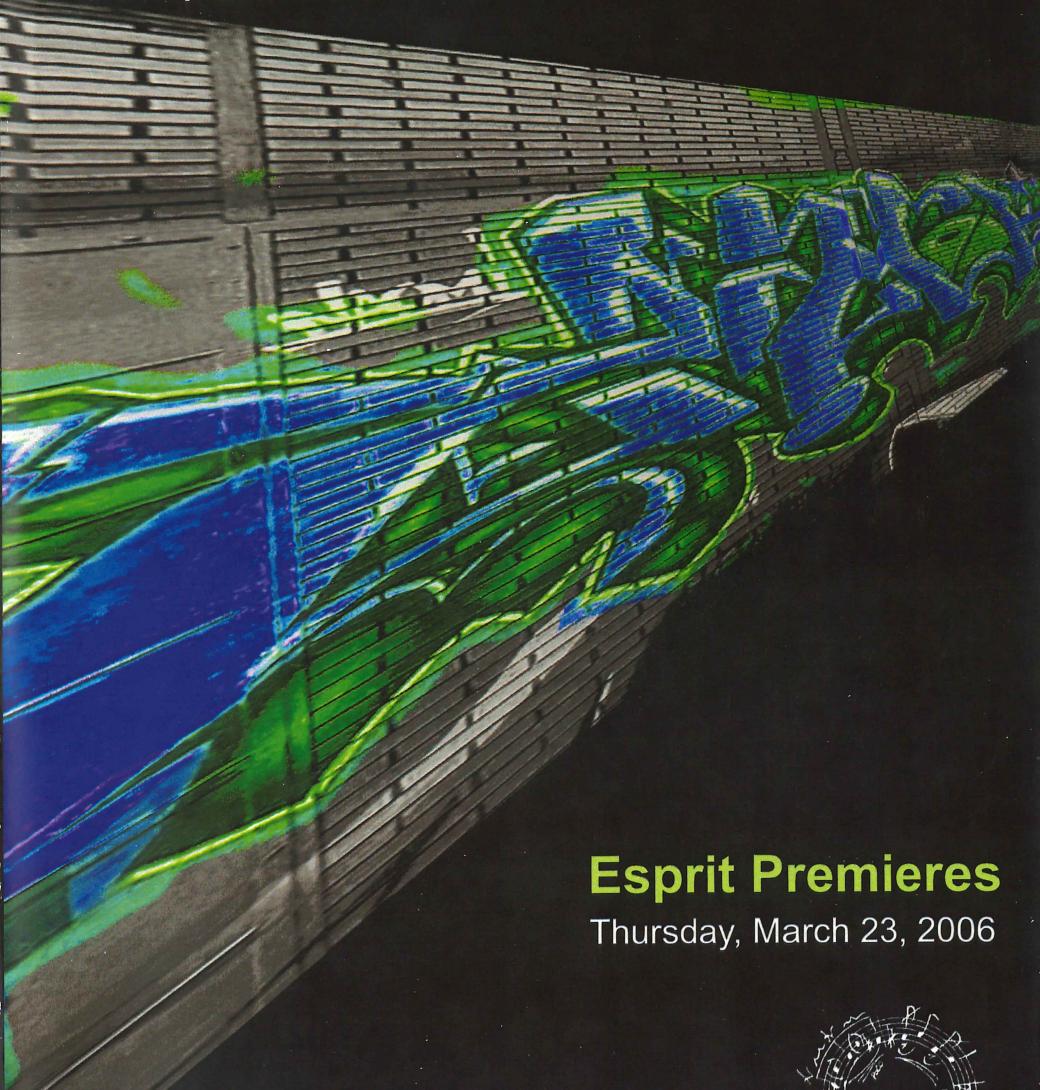


ESPRIT ORCHESTRA

05/06 SEASON

alex pauk music director and conductor



Esprit Premieres

Thursday, March 23, 2006



esprit orchestra

explore
THE NEW CENTURY

Jane Mallett Theatre, St. Lawrence Centre for the Arts

Esprit Orchestra - Thursday March 23rd, 2006
Alex Pauk - Music Director & Conductor

Flute/Piccolo

Leslie Newman
Nina Martini-Dorey

Oboe

Hazel Nevin Newton
Karen Rotenberg
(also English Horn)

Clarinet

Max Christie
Richard Thomson
(also bass clarinet)

Bassoon

Jerry Robinson
Julie Shier

Horn

Michelle Gagnon
Vincent Barbee
Diane Doig
Linda Bronicheski

Piano

Lydia Wong

Trumpet

Robert Venables
Anita McAlister

Trombone

David Pell

Bass Trombone

Scott Good

Tuba

Douglas Purvis

Harp

Erica Goodman

Percussion

Blair McKay
Mark Duggan
Graham Hargrove

Violin 1

Fujiko Imajishi
Concertmaster
Corey Gemmell
Stephanie Soltice
Parmela Attariwala
Natalie Deschenes

Violin 2

Louise Pauls
Sonia Vizante-Bucsa
Ronald Mah
Nicole Zarry
Pamela Hinman

Viola

Jeewon Kim
Anthony Rapoport
Anna Redekop

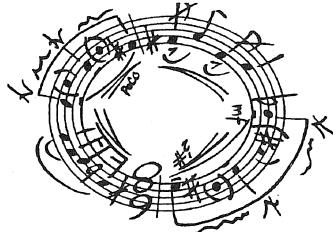
Cello

Sharon Prater
Margaret Gay
Karl Toews

Bass

Joseph Phillips
Peter Pavlovsky





esprit orchestra

Alex Pauk, Music Director & Conductor

Thursday March 23rd, 2006

Jane Mallet Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

Glenn Buhr - Piano

PROGRAMME

Red Temple

Alice Yee Ping Ho

Piano Concerto no. 2

Glenn Buhr

INTERMISSION

Cancionero

José Evangelista

Symphonies in Slanted Time

Brian Current

This concert will be broadcast by *Two New Hours* on CBC Radio Two (94.1) Canada's National new music program with host Larry Lake.



**ESPRIT
ORCHESTRA**

05/06 SEASON

**Concert 5
Thursday, May 18, 2006**

New Wave Festival Gala

Sublimations

André Ristic

Violinissimo

José Evangelista

Concerto for Marimba

Erik Ross

Concerto for

Scott Good

Saxophone (s)

Alex Pauk- conductor

Ryan Scott - marimba

Wallace Halladay- saxophones

Scott St. John - violin

*** World premiere**

8pm concert

7:15 pre-concert talk

Jane Mallett Theatre, 27 Front Street East

ALEX PAUK

MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art Education Programme*, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra* (Erica Goodman harp), *Concerto for Two Pianos and Orchestra* (Duo Turgeon pianos) and *Flute Quintet* (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

PIANO CONCERTO NO. 2

GLENN BUHR

- i. st jean
- ii. Jackhammer
- iii. Omaggio a Miles
- iv. Hay Island Hoedown

These works - the four movements - were first developed through improvisations with some excellent musicians. The first three movements were developed with my ensemble *Button Factory* with Kyle Brenders and Brandon Valdivia. The final movement was developed with *The Bubr Quartet*: Richard Moody, Gilles Fournier, Greg Lowe and myself. I greatly appreciate the input from these musicians in the development of this concerto.

The first movement - *st jean* - began life as an opening to a *Button Factory* concert. It is based on a Gregorian Chant melody, the Hymn to St. John the Baptist upon which the Western system of solfège is based. (Though that is accidental, we chose the chant randomly from an anthology just before one of our rehearsals.) This movement is a study of tranquility and noise.

The second movement - *Jackhammer* - is a theme with three variations, but the theme is not melodic. Rather, it's a constantly evolving rhythmic pattern which is stated emphatically by the soloist and full orchestra at the beginning of the movement. This pattern returns in canon at the end of the movement, and sounds a bit like a construction site.

The third movement - *Omaggio a Miles* - is a gentle study based loosely on the harmonies of the Miles Davis/Bill Evans classic, Blue in Green.

The fourth movement - *Hay Island Hoedown* (so named because it was written on Hay Island at the Lake of the Woods) - is a tuneful romp, a catchy melody with some funky improvisations as episodes, very much in the same flavour and with the same structural function as the delightful rondo movements which close so many of the classic 18-th century concerti.

Although the orchestral part of this concerto is completely notated, the solo part is written for an improvising pianist, and therefore it is only partially notated. The general contours and tonalities of the improvisation sections are notated, but much of the detail is left up to the performer. The final movement includes a brief improvised duet involving the soloist and the bass trombonist.

Piano Concerto no. 2 is dedicated to Casey Sokol

Casey is a pianist, composer, and pedagogue who has trained a generation of eclectic improvisational musicians; and outstanding achievement.

It was my privilege to study with Casey for a year in 1974-75; and it's been a privilege to perform with him again in recent years, as I've developed the improvisation program at Wilfrid Laurier University based largely on his pedagogical approach.

- composer's note

CANCIÓNERO JOSÉ EVANGELISTA

Cancionero, (Spanish for "song collection"), is based on 17 traditional melodies from Spain. These are religious songs, lullabies, dances, entertainment songs, etc. and come from different regions. My arrangements are not harmonizations. Instead, I have tried to keep the melodic essence of these melodies just using orchestration and ornamentation techniques. This work belongs to a series of pieces based on traditional Spanish material where I have tried to emphasize the monodic and modal content of the original melodies.

1. De los tres labradores (Burgos), love song
2. Juan se llama mi amante (Burgos), love song
3. Eres como la rosa (Asturias), love song
4. Canción de cuna (Burgos), lullaby
5. Tiene la molinera ricas puntillas (Burgos), entertainment song
6. Al pasar el arroyo de Santa Clara (Madrid), entertainment song
7. Si tú has venido al toro (Cáceres), love song
8. Saca el jarro de la olla (Cáceres), entertainment song
9. A la salida del Sella (Asturias), work song
10. Eres como el sol de hermosa (Burgos), love song
11. ¿Qué es aquello que reluce? (Teruel), religious song
12. Tun tu ru run tun tun (Castilla), dance
13. Ya está el toro en la plaza (Ávila), entertainment song
14. Dicen que andando calles (Cáceres), love song
15. A ser soldado me voy (Ávila), love song
16. Entradilla (Salamanca), dance
17. Cantiga (Alfonso X el Sabio), religious song

- composer's note



RED TEMPLE
ALICE PING YEE HO

The title of my work is inspired by Swiss psychiatrist Carl Jung's theory on collective unconsciousness: the whole world shares subconscious memories that manifest themselves symbolically in everyday life. The "Red Temple", which represents a union between the living and the sacred, is one such symbol that is globally prevalent.

In an interesting way, Red Temples have been excavated and discovered in numerous sites (Mexico, Cambodia, Thailand, China, India, and Japan), and served as a focal point of different cultural or religious beliefs. They represented symbols of fertility, supremacy, beauty, and often a history of violence. In my work, Red Temple is an imaginative narrative that unfolds in different ways. The prominent role of Taiko drums, tuned cow bells, and low brass call symbolizes something of a mystical or religious nature. The conflict between searching for higher spirituality and yearning for earthy desires is depicted by the restless woodwind figures, harsh strings' pizzicato, and persistent keyboards' discords. The extended mournful passages for solo instruments suggest "suffering of the soul". These dark episodes are eventually transcended into bright orchestral tutti that lead to a meditative conclusion embodies a higher level of spiritual transformation.

This work is commissioned by the Esprit Orchestra for their 2005-2006 season.

-composer's note



SYMPHONIES IN SLANTED TIME
BRIAN CURRENT

Slanted time is how I have been describing recent music that is always speeding up or always slowing down. Rather than write music for a steady metronome, I wondered if it were possible to make the change in tempo the normal state of the music. The indications *accel* (speed up!) and *rall* (slow down!) are therefore written over almost every line of music.

The idea of working with acceleration was developed during the writing of a chamber opera called *Airline Icarus*, which takes place aboard a commercial airplane. I was looking for music to match one of the main themes of the piece, which is that when things are speeding up and getting out of control, the passengers are used to it and don't react. *Symphonies in Slanted Time* has a similar goal, in that it tries to make the dramatic change in speed so normal that you don't even really notice that it's there.

The piece is also about using rejuvenation to create constantly changing textures. I've found that when music is always changing speed, it must continuously renew itself or quickly become too fast or too slow. For example, while accelerating, one gesture will speed up into a blur and disappear - over the horizon perhaps, like a vanishing point in painting - and another will form at one half or one quarter speed, keeping the whole in a state a balance that never quite speeds up into infinity. While slowing down, the opposite occurs: gestures continuously form at double or quadruple speed, keeping the whole from coming to a complete stop until the end of the phrase. You might think of *Symphonies in Slanted Time*, then, as a kind of theme and variations where the variations are different ways that textures renew themselves through tempo. These textures are usually quite dense, and tempos generally alternate between faster and slower.

Symphonies in Slanted Time was premiered at the Indianapolis Symphony in November and will be performed at Carnegie Hall in New York on May 3.

Press Quotes about *Symphonies in Slanted Time*:

"a piece constantly accelerating in time...producing something novel, striking, noteworthy, memorable, enduring."

Tom Aldridge Nuvo magazine, Indianapolis

-composer's note



GLENN BUHR
COMPOSER

Glenn Buhr (1954, Winnipeg) is a Canadian composer of stage, orchestral, chamber, choral, and vocal works that have been performed throughout Canada and Europe and that appear on several recordings.

Dr. Buhr received his BMus in 1979 from the University of Manitoba, his MMus in 1981 from the University of British Columbia and his DMA in 1984 from the University of Michigan. His principal teachers included Casey Sokol, Lawrence Ritchey, William Benjamin, Stephen Chatman, Leslie Bassett, William Albright, and William Bolcom.

Dr. Buhr has received several awards, including the Performing Rights Organization Canada Prize (for Beren and Lúthien) and a prize in the CBC Young Composers Competition (for *le rêve révient...*). In addition, he has received the prestigious Italian Pro Loco Corciano Prize (for Epigrams) and First Prize in the American Harp Society Composers Competition (for Tanzmusik). More recently, winter poems won the Prairie Music Award for Outstanding Classical Recording of the Year for 2000 and compact discs featuring his works have earned him three Juno nominations.

He became well known in Canada as co-founder, with Bramwell Tovey, of the Winnipeg New Music Festival. He was the composer-in-residence with the orchestra and curator of the New Music Festival from 1990-96, when the orchestra created the position of Artist Laureate for him. Recently, he was music director of the St. Norbert Arts and Cultural Centre and artistic director of the Music in the Ruins festival in Manitoba and since 2002, he has been director of new music for the Kitchener-Waterloo Symphony Orchestra.

He has received several composition awards, including first prize in the prestigious Italian Pro Loco Corciano Competition for Epigrams, a work for wind orchestra. He has also received a large number of commissions from many important performers and ensembles including the Montreal Symphony Orchestra, the Penderecki String Quartet, the Detroit Contemporary Chamber Ensemble, pianist Janina Fialkowska, the Toronto Symphony Orchestra and the Toronto Children's Chorus. His music has been performed by such diverse ensembles as the Detroit Symphony Orchestra, the BBC Symphony, the National Arts Centre Orchestra, pianist Louis Lortie, soprano Tracy Dahl and many others.

In 1998, Dr. Buhr was named University Research Professor at Wilfrid Laurier University in Waterloo, the first time that the honor was given to a creative artist, and he is now Professor of Composition there. In addition, he is active as a guest conductor, having conducted concerts with symphony orchestras in Calgary, Edmonton, Kitchener-Waterloo, Toronto, Vancouver, and Winnipeg.

BRIAN CURRENT
COMPOSER

A 2005 Guggenheim Fellow and recipient of the 2003 Barlow Prize, **Brian Current** has established himself as one of North America's leading young composers. His music, lauded and performed internationally as well as broadcast in over 35 countries, is renowned for its energy, wit and daring bravado.

Raised in Ottawa, Current studied music at McGill University in Montreal with Bengt Hambreaus and John Rea. He completed his Ph.D. on full fellowship from the University of California at Berkeley in 2002, where he was also active as a conductor. In 2000 he was chosen as participant in the National Arts Centre's conductor training workshop with Jorma Panula and Pinchas Zukerman and has since been featured conducting his own music at the Glenn Gould Studio with New Music Concerts of Toronto.

His music has been performed across North America and abroad by the Oakland Symphony, the Esprit Orchestra, the Indianapolis Symphony, the Winnipeg Symphony, the Warsaw National Philharmonic, the Daegu Contemporary Ensemble (Korea), the CBC Radio Orchestra, the Nouvel Ensemble Moderne, the Canadian Chamber Ensemble, the Gryphon Trio, New Music Concerts, ARRAYMUSIC, Continuum, the SIRIUS ensemble, NUMUS, and others.

In 2002, his work *For the Time Being* opened the inaugural concert of the Warsaw Autumn Festival, conducted by Antoni Wit. The piece was released commercially on the Atma label by the Nouvel Ensemble Moderne. Most recently, the 2003 Barlow Prize awarded Current a commission for the Indianapolis Symphony and the American Composers Orchestra at Carnegie Hall.

Brian Current lives in Toronto.



ALICE PING YEE HO
COMPOSER

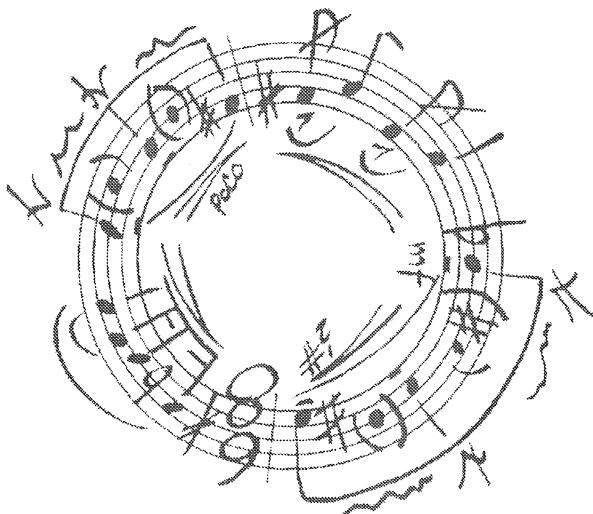
Alice Ho is a freelance composer/pianist dedicated to new music. Born in Hong Kong, Ms Ho immigrated to Canada in 1982 where she makes her home in Toronto. She holds a Bachelor of Music in Composition (with high distinction) from Indiana University and a Masters of Music in Composition from University of Toronto.

Ms. Ho is the recipient of numerous awards such as the du Maurier Arts Ltd. Canadian Composers Competition, 2000 Martin Hunter Artists Award, 1999 MACRO International Composition Competition, Percussive Arts Society Composers Competition, and the International League of Women Composers Competition. Her works have been performed at new music festivals in Canada and abroad including the Open Ears New Music Festivals 03 & 05, 2004 NFL Sound Symposium, Made In Canada New Music Festival, Vancouver International New Music Festival, Winnipeg New Music Festival, ISCM World Music Days 2000 in Luxembourg, Asian Music Week 2000 in Yokohama, Japan, 2003 Chinese Composers' Festival and Musicarama International Contemporary Music Festival in Hong Kong. Her works have been performed by many major orchestras and ensembles including the China National Symphony, the Shenzhen Symphony, the Florida Orchestra, the South Dakota Symphony, the Vancouver Symphony, CBC Vancouver Orchestra, Winnipeg Symphony, Windsor Symphony, Hamilton Philharmonic Orchestra, Amsterdam's Nieuw Ensemble, Canadian Chamber Ensemble, Le Novel Ensemble Moderne, and the Toronto New Music Ensemble. Her commissions include writing for the Penderecki String Quartet, the Esprit Orchestra (new work for the 05/06 season), Tapestry New Opera Works, a double concerto for violist Rivka Golani and bassist Joel Quarrington, another double concerto for Duo Concertante and the Newfoundland Sinfonia, a percussion concerto for Canadian virtuoso percussionist Beverley Johnston, a piano concerto for the Scarborough Philharmonic Orchestra, a cello concerto for cellist Wendy Law and the Hong Kong Sinfonietta, a violin concerto for the Brandon Chamber Players, and a film/music project for the new music group Continuum.



JOSE EVANGELISTA
COMPOSER

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista was born in Valencia (Spain) in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions, among others, from *Itinéraire* (Paris), the Kronos Quartet, the *Groupe vocal de France*, the SMCQ and the CBC. His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as *Ensemble Modern* (Frankfurt), the *Nieuw Ensemble* (Amsterdam), Music Projects (London), the *Orchestre philharmonique de Radio-France*, the Montreal Symphony Orchestra, *I Musici de Montréal*, Esprit Orchestra and the *Nouvel Ensemble Moderne* (Montreal). Between 1993 and 1995 he has been composer in residence with the Montreal Symphony Orchestra. He has premiered two operas: *Exercices de conversation* (Lyon 2000, libretto by E. Ionesco) and *Manuscrit trouvé à Saragosse* (Montreal 2001, libretto by A. Nouss after J. Potocki).





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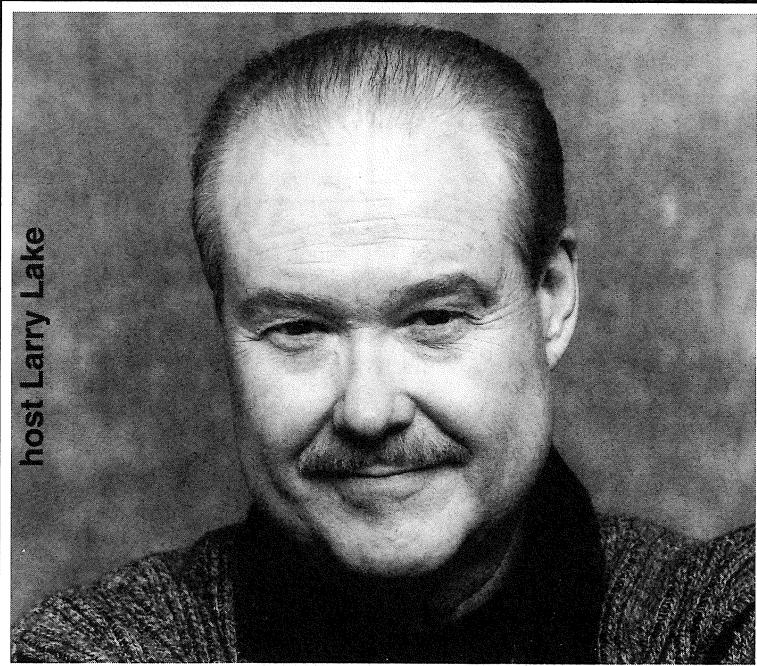
Audience Awareness Program is a grassroots initiative that takes Esprit out of the concert hall to perform before targeted new audiences throughout the Greater Toronto Area (free-of-charge) in alternative public spaces. Some repertoire is drawn from Esprit's regular programming in order to make audiences aware of the appeal that Esprit's concerts hold and to drive traffic to concerts. Some repertoire will be separate from concert programmes and will be designed to educate and entice people to have an interest in what Esprit does. Audience Awareness Program is a new, community-oriented stream of activity as important as, parallel to and supportive of, our main concert series. It entails a three-year strategy to revitalize, expand and increase the profile of Esprit outreach activities at a variety of cultural and educational levels.



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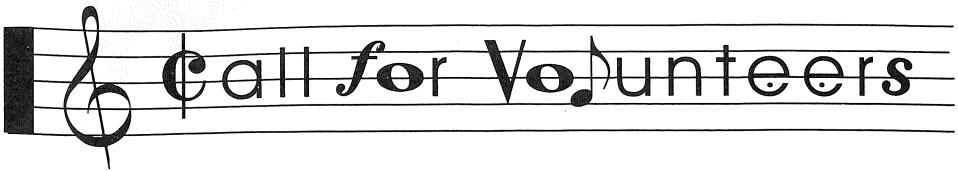
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Soul food, extravagant music and funky dancing
Cash Bar

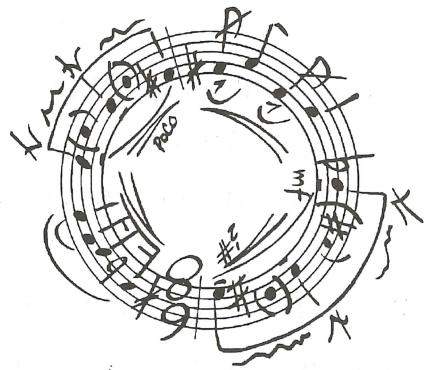
Prizes for best disco threads and moves
Fab silent auction

If you are interested in helping
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with your time, please contact us.

For Tickets and Info call 416-815-7887 or
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Proceeds from this event will benefit the Esprit Orchestra

Notes





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